

CHAPTER XII

Frenchand's Mood

1. Mood: A Psychological Interpretation.

Mood is closely related to emotion. Two uses of the word mood must be distinguished. The first designates an emotion of long duration and of slight intensity. A mood is an affair of hours or days. In the second sense mood is rather a predisposition to an emotion or group of emotions than the actual emotion itself of which one may not even be conscious until the emotion comes. Usually, however, one is conscious of the predisposition in advance of the emotional outburst. So one finds one's self in a cheerful mood in which everything pleasant has a definite appeal, or in a depressed or angry mood in which anything whatever is likely to arouse an emotion of anger or a state of depression.

Mood is not necessarily conscious in advance of the stimulus that excites the emotion. The mood may owe its origin to some particular stimulus or group of stimuli, or it may be due to the state of health. A piece of good fortune induces a pleasant mood that for a long time makes pleasant emotions easy; any misfortune tends to reduce the capacity for enjoyment and increases the liability to disagreeable emotions over a period of hours or days. On the other hand, perfect health and a bright day are sufficient to induce a pleasant mood, while nothing is so conducive to low spirits and unpleasant moods as bad health.

Mc Dougall finds a clue in the fact that we

habitually use the names by which we distinguish emotions and impulses. "The mood is clearly an affective-conative fact of immediate experience. We not only display moods by our attitude and behaviour, but often we are immediately aware of the mood. Yet we recognize that a mood may persist, even when some emotion of an entirely different quality and tendency dominates the scene. Thus, when in an angry mood, I may be provoked to laughter or to pity, without the angry mood being wholly dispelled. As soon as the intercurrent emotion is spent, the mood may reassert itself. A mood is most commonly engendered by the evocation of some strong emotion which is for any reason denied free expression. Hence the introvert is more subject to moods than the extrovert. When we cease to think of the object or situation that has excited the emotion and achieved the natural goal of its impulse, the mood remains, a resonating echo, as it were, of the emotion." The mood renders us peculiarly susceptible to the re-excitement of the corresponding emotion. So long as the mood persists, the impulse is seeking an object. The most persistent moods, bordering upon the morbid, are due to some unresolved conflict of emotional tendencies.

People suffering from nervous disabilities are likely to fall into moods, and a mood may become a habit and pass into a neurasthenic condition, with its

attendant self-centeredness. The wise man inhibits a self-centering mood at once, by turning to his work, doing a deed of kindness, becoming absorbed in objective activities. On the other hand, a mood may be useful, may indicate conditions favourable for creative work, planning, producing. We may judge moods then according to their tendency to introversion or extroversion.

2. Emotion and Mood.

A mood is a persisting after-effect of an emotion. An emotion persists in the form of a mood. It leaves behind a mood akin to it. An emotion is the cause of a mood. A mood is less intense than an emotion. But it has longer duration. An emotion is more intense than a mood. But it has shorter duration.

An emotion is felt in relation to a definite object, to be angry we must be angry about something. You pull the tail of a cat, and it becomes angry. I am abused by a person, and I get angry. An emotion is excited by a definite situation. A mood, on the other hand, has no definite object. It is the lingering effect of an emotion. It tends to persist in the mind and colour the whole field of consciousness. It has no definite object. It tends to create an object for itself. If you get angry once, you will feel an irritable mood for some time after the outburst of anger. You will be apt to get angry at the slightest provocation. For example, your brother removes your pen by way of fun, and you get angry

with him and box his ears. A mood tends to persist and pass over into an emotion. When you are in an irritable mood, you are predisposed to get angry. A mood is a persisting after-effect of an emotion. And sometimes it is the predisposing cause of an emotion.

A mood is sometimes produced by organic conditions. A person constantly suffers from indigestion. These organic conditions produce an irritable mood in his mind. Similarly if a person suffers from insomnia, he acquires an irritable mood. On the other hand, the constant use of drugs or stimulants may produce a mood of hilarity. Thus moods are not always after-effects of active emotional outbursts. They are sometimes produced by organic conditions which cannot directly produce emotions.

3. Sentiment and Mood.

A sentiment is a permanent emotional disposition. But a mood is a temporary after-effect of an emotional outburst. A sentiment persists below the level of consciousness. But an emotional mood is felt in the field of consciousness. It is actually felt in consciousness. A sentiment cannot be felt unless it is manifested as an emotion. But an emotion is not the same thing as a sentiment. A sentiment is the predisposing cause of an emotion.

"An emotional disposition (or sentiment) is not the same thing as an emotional mood. The mood is an

actual affection of consciousness; but the disposition persists when neither the mood nor the emotion itself is being felt. Liking and disliking, hate and love, indicate emotional dispositions rather than actual emotions."

(Stout) When a person is in an irritable mood, he feels it in consciousness, the state of irritability is a conscious feeling. But he cannot feel the sentiment of love or hatred. Sentiments are permanent emotional dispositions which persist in the subconscious level.

Perhaps the best definition we can make of sentiment is intellectualized or idealized emotion.

4. Moody Personalities (Cycloid Type).

An individual's mood probably depends on his general attitude towards life. Moody people are the salt of the earth, even when they are failing. They are the great cheerers-up, the amiable and compassionate of the world- the merciful, and the merry, and the many-sided. They are the Great-hearts. They are the cross-bearers, and everybody knows them and everybody loves them. They do'nt fail-usually. They sometimes fail only temporarily.

There are moods and moods, as everyone knows, but the characteristic moods centre in the two poles of happiness and sadness. Instead of the environment provoking the emotional reaction, moody people seem

to arrive independently at a state of gloom or elation and it determines their behaviour. Frequently it is an alternation between the two extremes.

5. Neurotic Personalities (Schizoid Type).

The neurotic personality is one whose primitive instincts have been modified to meet social demands only with painful difficulty. Neurotics convert their miseries into other things than groans and worries. They too succeed by compromise and struggle. Nearly all of us are neurotics. Especially artists are so. The notion that the artist is neurotic, sick, maladjusted and that art is somehow a by-product of this sickness and maladjustment, has become immensely popular.

The artist and the poet are detached from "normal" life- to their own sorrow, often, and to our profit. They submit to us fragments of their inner world-bits of dreams and visions and songs that we- out here- do'nt hear except as they translate them. Sometimes they write books about their symptoms, like W.E.Leonard and Emile Zola. Sometimes they write books about other people's symptoms, like James Joyce and S. Anderson. Sometimes they write about the world's symptoms, like Oswald. G.Villard and Eugene O'Neill. But always- even if his work is labelled fiction- the neurotic writes about himself. He is ourself, too; so we like it. It projects our own struggle."

The world presented by our contemporary dramatists and other artists is a schizoid world. The term 'schizoid' here means 'out of touch; avoiding close relationships; the inability to feel.' The schizoid person is cold, aloof, superior, detached. The detachment of the schizoid is a defense against hostility and has its source in a distortion of love and trust in infancy which renders him forever fearing actual love "because it threatens his very existence."

Both artist and neurotic speak and live from the subconscious and unconscious depths of their society. The artist does this positively, communicating what he experiences to his fellow men. The neurotic does this negatively. Experiencing the same underlying meanings and contradictions of his culture, he is unable to form his experiences into communicable meaning for himself and his fellows.

Art and neurosis both have a predictive function. The neurotic and the artist- since both live out the unconscious of the race- reveal to us what is going to emerge endemically in the society later on. That is why Sir Herbert Read made the case that the artist anticipates the later scientific and intellectual experience of the race. Otto Rank remarked, the neurotic is the "artiste manque," the artist who cannot transmute his conflicts into art.

Our psychological enigmas express our unconscious desires. Neurotic problems are the language of the unconscious emerging into social awareness. The person with psychological problems bears the burdens of the conflicts of the times in his blood. It is to be believed that psychological problems are produced by a three-cornered dialectical interplay of biological and individual and historical-social factors.

6. Mood in Literature.

It is in mood that we find most vividly exemplified what we call the 'vital indicator.' Mood registers the ebb and flow, the rise and fall, the hurry and retardation of life. Moods do not present objects and situations: they are essentially unpatterned: they are gauges set into the organism. Health, 'feelings', glandular balance, digestive state, muscular tone, reserved energy, all are registered in moods.

The irritant mood needs only an occasion to precipitate an angry explosion or a resentment; the timorous mood, terror; the jovial mood, joy; the melancholy mood, sorrow. Underlying the mood is a fixed inclination; an inclination which colours the whole stream of functioning, directing and diverting its course.

It is inevitable that a phase of function so closely related to the ebb and flow of life should suffer in 'mental' disorder, and it is significant that the

classical disorders of melancholia and mania, reflecting by an uncritical designation the most obvious swing of mood between elation and depression, should have played so important a part in the history of these disorders. Only the psychology of wish and desire has given a secondary place to the aberrations of mood. The interplay of men in groups is largely determined by mood and by the more permanent affective trends of disposition and temperament.

Certain passages in literature refer to those commonplace, indescribable moods that characterize the subjective experience of everyday life- the effect produced in us by certain perceptual impressions, such, for example, as come to us when looking out over a limitless stretch of sea, the response to the soft, uncertain glow of twilight, or to moonlight, with its indefinite shadows, particularly moonlight on water, or perhaps when listening to music at dusk:

Music that gentlier on the spirit lies,
Than tired eyelids upon tired eyes.

- Lord Tennyson

The mystery of harmonious mood or feeling that appears to lie behind certain experiences, exerting its potency yet challenging recognition, impresses itself vividly on the consciousness of highly intuitive writers. It appears sometimes with

them almost to demand conscious analysis. The harmonious mood is unconsciously assimilated with harmony of sound or music.

There is the sensing of a more unitary, cohesive type of experience which holds deep meaning for man. The sense of inner completeness and the feeling-continuity with all things is the essence of this mood. Tennyson speaks of this mood as 'a kind of waking trance.'

In the experience of us all there is at times a yearning to return to the "age of innocence." It has formed a major theme for intuitive poets and writers. In his poem, "Out of the Cradle Endlessly Rocking", Walt Whitman wrote of his sense of irreparable loss of something- he knows not what- that is at the eternal heart of life.

In 'The Innocent Eye', Herbert Read writes of the simple, unalloyed quiet inner mood of early childhood and of its later submersion and distortion through social precept and custom.

Poetry, like music, may be analyzed into two objective elements, that is, sounds of equal measure, or rhythm, and harmony of tone, or rhyme. Great poetry, in attaining its highest beauty and perfection attains in a supreme degree the sense of mystery, a sense almost too subtly subjective to be recognized as such. It involves an element that is indeterminate, intangible, that we may

know only as the "unknown"-- the element, namely, of mystery. But the "mysterious" is merely the realm into which man's consciousness has not yet penetrated.

This mysterious mood reaction can be recognized as a definite psychological entity. As far as it has been disclosed by Freud, the affective life traces its origin to a sexual source. But it is possible that the affective life, as it is known through psychoanalysis, may not exhaust the affective life as it actually is.

Let us, then, observe its subjective quality. The effect of the experiences of the quiet inner mood or the harmonious mood is quieting, peaceful, consoling. The moods they call forth seem to bring a certain balm of tranquillity and self-effacement, to inspire gentleness, to instill in us a sense of wonder and of reverence. There is a note of solemnity, too, accompanying such moods. Further, this state of consciousness is in itself entirely objectless. It seeks nothing; it is without any aim toward satisfaction. It soothes without propitiating, comforts without gratifying. It is a mood that effaces pain, annuls perplexity.

The sexual mood, on the other hand, is stimulating, exciting, restless, uneasy-- whether in its direct aim or in its vicarious expression. Its quest is instigated by desire. Desire is its essential element. Its aim is possession, its purpose, gratification. Thus sex incites

to the pursuit of a definite object, and it is fraught with a driving, obsessive quality. There is something wanted, some tension seeking release, and there is restlessness until it is attained. We recognize the sexual urge as "appetite." We call it the sexual "quest", or craving (libido), thereby admitting its urgent, dynamic force.

Desire or lust or sexuality presupposes cognition. It is the seeking for oneself, the objective calculation of consciousness, as opposed to the harmonious selflessness of the preconscious. The urge of desire may be said to be proportionate to the inaccessibility of its object. There is in the sexual mood the recognition of conflict, the admission that something must be overcome.

Self-expression is found not only in poetry but also in various creative forms of literature. In great literature, the personality of the writer creates life in his characters. They are put forth in an easily understandable way. To understand characters is not necessarily to get acquainted with them intellectually, but it is to experience their emotions, to be one with their sorrows and happiness. In short, it is to 're-live' their own life, though temporarily. Similarly, to understand a writer very well is to get absorbed oneself in his experiences. To establish such an identification, 'tuning of mood' is most essential. The effect

of short-story mostly depends upon the mood of writer as well as his characters, and the same in turn twists the mood of readers.

In an ordinary artistic creation the mood of the writer is clearly explicit, whereas in first-rate and standard creations it indirectly gives shapes to the characters and thereby impresses the readers. The mood of the writer is clear and explicit in the idealistic and critical realistic creations, while the purely realist artist is equally clear in disclosing his mood. Only those are the best artists who are successful in maintaining balance between their characters and readers and who establish reciprocal identification.

In an imaginative story full of wonders and mysteries the writer attempts to maintain the element of suspense. Such a writer never possesses mood of his own. He does not even care for the mood of his characters. Such writers are beyond the true experience for the simple reason that there is nothing like experience in their creations. Their relation with readers is only for creating suspense in them.

The critical realistic writers always look at the darkest side of life, and their ideal is to criticise flaw in life. In criticism, it is very difficult to maintain balance. In such creations the cry of the writer is expressed. The writer is sympathetic towards

good characters and a sort of hatred is created against bad characters. Such a mood is known as a mood of criticism.

Generally the realistic writers are indifferent towards their characters. Such writers look at the happiness and unhappiness of characters very indifferently. They show the true and the untrue aspects without any hesitation. The socialistic realist, the idealistic realist, the real realist and the psychological realist all of them maintain this type of indifference.

7. Fremchand's Mood.

Fremchand's mood is generally indifferent carelessness and pleasure created thereby. In order to turn the horrible scenes into full of misery and tragic he changes his mood. But here it appears that he does not understand these horrible sufferings. Like a philosopher he surmounts these. When his characters fall in horrible distress, one does not feel that he is lamenting or he is in an enraged state of mind. On the contrary it appears that he is laughing at life. For an experienced person like him who experienced sufferings throughout his life, it is but natural. Looking at his emotions, sometimes it appears that he is such a peculiar type of person who would even laugh at the time of death. But there is pity amidst his laughter. The burning volcano of his heart cannot hide

in his laughter. This aspect is distinct, wherever he denies to become idealist and likes to depict realistic picture of life. In this indifference, there is no deficiency in sympathy towards his characters, on the contrary there is unlimited sympathy. But such a sympathy is not sympathy of a happy and gratified person who takes pity on agonising person, but it is pity of such a person who has experienced more sufferings than that of the distressed himself, and so he becomes more stern. That is why there is more of whole-heartedness in his sympathy. But when he turns to be an idealist, his pity becomes pity of reformist. He looks more confounded than his characters. He wants to find a way to lessen their hardships with more perplexity than his characters. Such a perplexity is his greatest weakness.

In the outlook of common social and family life we find Premchand in happy mood. After him we rarely find such a happy mood and philosopher's apathy full of mirth in any other Urdu Short story writer in lively form. It is Premchand's personal mood. Like a true friend, his mood towards his readers is quite honest. It appears as if his reader experiences like walking on a straight, clear high-way. He is quite sure that he known he would definitely reach to his objective without any difficulty. He knows that the writer is his guide who is a kind-hearted thorough gentleman. He would definitely take him

to his objective, he would not deceive him. Such a mood of faithfulness introduces us Premchand's unlimited kindness.

It appears as though he unveils his secrets to his readers. In other words, he takes his readers into confidence. He takes them along with him in such an assurance, friendship and familiarity that they never feel any sudden shock. At every step, they feel that their guide is a very kind and extraordinary person.

Premchand's motive of faithfulness is that he is always able in tuning the mood of readers. As soon as the readers come in contact with his characters they fall in a peculiar mood. In our actual life when we look at familiar persons, we at once fall in a peculiar mood. The same case happens with Premchand's characters. No doubt he fares in tuning of mood.

After experiencing the cruel tortures of life Premchand has become harsh and hard; and that is why he easily laughs at life. The mood that has been depicted in his short-stories is self-evident and innate. His intrinsic mood is apparent in his short-stories.

Generally speaking Premchand's characters are not simple. There is in them psychological conflict as well as conflict in contradictory points of view. Due to conflict in values and intellectual differences tragedy

is created. Some of his tragic characters depict tragedy of social life. Such characters become symbolic. There is a great influence of their personalities on the actions of tragic characters.

The characters of Ghisoo and Madhav of 'Kafan' clearly unveil the social tragedy. Such tragic characters of Premchand fall prey to internal destruction and ruin. Their internal ruin shows the dark side of their social life. In 'Neur' Premchand's introspection can be found. The end of this story maintains the psychological aspect. 'Amrit' is also a tragic character. Because of the emotional actions that are quite psychological, Premchand's tragic characters are very important.

Madarilal of 'Kafara', Chainsingh of 'Ghaswali', Kawasji of 'Laanat', Vinod of 'Do Sakhiyan', Halkoo of 'Poo ki Rat', Harkhoo of 'Qurbani', Dukhi Chamar of 'Najat', Jeevandas of 'Dast-e-Gaib', Mr. Mehta of 'Riyasat ka Deewan', Meer and Mirzasahib of 'Shatranj ki Bazi' are all tragic characters. Similarly the women characters of 'Bodhi Kaki', 'Miss. Padma', 'Baz Yaft', 'Do Bahanen', 'Do Sakhiyan', 'Sakoon-e-Qalab', 'Laila' and 'Saut' are all tragic. The children of 'Doodh ki Qeemat', 'Qazaki', 'Sauteli Man', 'Idgah' and 'Hamdardi' depict tragic aspects of life. These are the successful stories of Premchand wherein tragic characters are found and which depict tragedy of life. In this connection the following

stories can be mentioned:

'Wafa ka Devata', 'Sakoon-e-Qalab', 'Ilzam', 'Mandir', 'Khak-e-Parwana', 'Mazar-e-Atishin', 'Mustar Ghadi', 'Mazar-e-Ulfat', 'Hasarat' and 'Daftary'. These are his unforgettable stories. Thus, tragic tone and tragic sense are quite clear in Premchand's most of the short-stories. In such stories his pathetic and melancholy mood can be viewed.

Premchand belonged to lower middle class. Throughout his life he was either on his own accord or compelled to belong to this class. Hence his mental structure belonged to middle-class. By nature middle class is compromising. Its compromise is of two types. On one side, amidst various classes middle-class wants to stand halfway. It wants to live in favour of the noble class. It serves as a break for revolutionary ideas of the downtrodden lower class. On the other hand, by establishing a compromise between the past and future, it wants to be in present. It is a slave of traditions. It looks at new consciousness with doubts, Premchand wanted to consider the absorbents to be the trustees. He advised the downtroddens to bear the pangs with courage and mitigation. With middle class mind he wanted to look at the problems not with the revolutionary but with the evolutionary point of view. After spending major part of his life in a typical middle-class professional

service, Premchand put forth revolution devoid of passion.

With middle class compromising mind Premchand could recognise the problems completely, but because of his belief in evolution he could not give satisfactory solution----- doubtful in going one step ahead, but piercing in with a deep sight in the past and remain gratified----- such a type of middle class structure can be had in Premchand. His initial short-stories are full of earnest love for the past.

With evolutionary mind, middle-class becomes the carrier of successful revolution. Premchand always remained evolutionary. Had he not developed his mind, it would not have become possible for him to join the Progressive Writers Association in 1935 A.D. To accept the Presidentship of the said association shows the clear proof of his evolutionary mind.

In the early period of his life, Premchand was a supporter of Gandhism. He being poor throughout his life, his sympathy towards the poor was not intellectual but it was emotional based on his own personal experiences. He was humanitarian towards the society. In the beginning he was a Gandhian man, while in the end he became a socialistic man. However he remained a true man. The development of his mental structure from Gandhism to Marxism clearly shows that he wanted

to create a sort of balance between intelligence and emotion.

Without doubt, his is a middle-classed mind. The way in which a middle class mind naturally develops can very well be seen in Fremchand. Following the general foot path of middle class, the development of his mind leaves behind particular impressions of his unique personality.

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